


ROADRUNNER

WEEKLY MUSIC PAPER Volume 100 No. 1 1993/APRIL 1998 \$2.00 (CAN)



BEACH BOYS

DYLAN

N. GUNSTON

march INTO MARCH WITH the CHILLIN' gang

STYLING BY
THE PRINCE

ALAN
BAGGLEY

photographer

"A staggering and awesome performance by
Meat Loaf... the surprise of burn smash of '78
—Power Play



Meat Loaf. "Bat Out of Hell"



9:30 pm
ALL YOU NEED LOVE
The story of greatest music
Saturdays 12:30 pm
THE NATIONAL SOUND
UNLIMITED SHOW

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Credits.
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EDITORIAL ON WRITING THINGS ABOUT WHAT YOU KNOW

The aim of Roadrunner
is to start and sustain
a music paper based in
advice and giving you

advice in various, words,
and sometimes, in and for
an advice. This is the
first issue of the paper
and we are looking forward
to many more.
Stuart George.
Donald Robertson.

ROADRUNNER

AMERICAN MUSIC MAGAZINE

If you own a record shop, a band
a music promoter, a musical life
service, or whatever and you wish
to reach people who are into music
then contact Chris Filmer on

407 1871

is there family there
 they children and
 appeared and mention
 are, believed to have
 come and possibly some
 of the have any come
 to guess that you
 these might interest
 the people of South
 Australia would love
 to hear from you....
 The big news of the
 moment is, of course,
 the delayed arrival
 of these '60's music
 stars, the Beach Boys
 and the rest of
 the last generation
 baby boomers. Now
 we don't get much on
 the boys, they all
 seem to be living a
 fairly laid back
 existence on the
 southern West Coast
 these days....but we
 have heard that the
 reason there was such
 a delay in the season
 comment of Baby's
 breaking news for his
 tour was that the /in
 was offering a more
 \$100 a week pocket
 money to prospective
 songs, Now we all
 know that there is
 something Baby for
 her anyway but \$100
I mean even
 Kevin Burdick gets
 more than that.
 The bands were in
 town last week (see
 review later in mag)
 and Chris had some
 juicy Countdown gossip
 all of which is a bit
 too juicy to print
 here, however he did
 say he knew I am
 impressed with the
 "yummy" single.....
 and when you compare
 it with the new
 /yummy effort you can
 see why.....The
 track - up top! Cliff
 Hoff has split down
 the middle, which is
 not new for all you
 see always since they
 were the leaders of
 music around here.
 Singer Danny Johnson
 and have published
 Geoff Stephens have
 gone to Melbourne to
 try and break into
 the scene there,
 while guitarist Gregg

And and drummer
 / drummer are getting a
 new band together. It
 will probably be
 while before that
 change from the re-
 formed band, there
 were rumors flying
 around the scene
 organization that the
 Joe Barker Band may
 have broken up but we
 don't have anything
 definite on that....
 The Jungs were
 forced to cancel
 their trip to Mel-
 bourne due to sick-
 ness from the lead
 singer, apparently the women
 lined up for the band
 were not really that
 manager Ray Smith had
 in mind....The same
 manager have split up
 - John White lead
 singer has left due
 to work pressure.
 John Ryland pedal
 steel player, has had
 to leave due to
 hearing troubles. In
 addition has left to
 form a band and
 then, the same
 player has also left
 since we don't know
 why. Jo Moore, Tom
 Skillic and Keith
 White had got a new
 band together called
 Split....Despite not
 going down a band at
 their own residency,
 the Gramercy Hotel,
 despite losing steel
 player Steve James....
 With the Gals going
 back there are a
 couple of good free
 concert coming up -
 Young Modern will be
 playing on the new
 Smith lounge on 10th
 March at 1.00pm and
 Elliott will be play-
 ing at Riverside on
 the 6th of March in
 the evening (the
 amphitheatre tables
 the table,.....)The
 release manager
 The British new
 single, "Ride Your
 Dream" getting
 extensive airplay in
 England....apparently
 it's a little better
 than their other
 version of "Rider

Deep, Mountain High",
 their last single
 release here....Ride
 Dream have at least
 left the country
 after a protracted
 delay while tours
 were arranged from
 here town. Graham
 will be touring
 Europe with the
 "Riders" crewies
 (that includes the UK)
 and there is a possi-
 bility they will do
 some live work in the
 States after that....
 On the home front
 inside doing up
 inside George Hansen
 at Apollo Station on
 1st March, recorded
 at Festival Theatre
 on 16th April, Billy
 Joel at Festival
 Theatre 4/28 April.
 Dr Hook at Festival
 Theatre on 15th and

20th April and Jean
 Streasfording some-
 time in late May....
 Strong rumors that
 Olivia Newton-John
 and Gary will be here
 in June and perhaps
 David Smith in July..
 Big new concert
 Dept: John Nelson
 (ex King Crimson),
 Rusty, Uriah Heep,
 and Brian Ferry).
 Bill Wyman (ex
 Cream), Yes, Crimson)
 Alan Holdsworth (Soft
 Machine, Camp, Jaws
 and Party), and Keith
 Johnson (Sax, Head, S,
 Dope and Curved Air)
then, have got a
 band together. They're
 calling themselves UK
 and are currently
 recording their first
 album together....
 that's all for now....
 Featuring Nick Malinovic

Headrunner Single Single Star

1. Age - Sandy Lee,
2. Buffalo Martin,
3. Boppy - David,
4. Call (Motherland Song)
5. James of 1961 - Rick
 Lee.
6. L.A.M.P. - Johnny
 Thomas's bandmembers
7. Underground - Jim Fawley
8. Fawley's Big Band
9. Starling in the U.S.
 - Don Patrick.
10. Headrunner - Jonathan
 Stephens and the Modern
 Lounge
11. Telegraph Signals -
 Stephen Eric.
12. South of the Border
13. James of 1961 - Rick
 Lee.

also Single

1. Suburban,
2. Wild in the Streets
 - Garland Jefferson,
3. Stone Song Action -
 The Plastic Grassies,
 Stuart Singh,
4. James of 1961 - Rick
 Lee.
5. Born to Run - Bruce
 Springsteen,
6. (Single Suburban)
7. James in Uniform -
 Skybuck,
8. New Stars & Particelli
 - Don Perry.
9. Johnny Nelson on
 Capital Radio - (private
 tape.)

THE ROADRUNNER FREE SINGLE COMPETITION

We at Headrunner have got FIVE autographed
 copies of current Queen's classic rock song
 "I Might Be A Punk (But I Love You Baby)"
 w/o his beautiful rendition of Elvis' " Love
 Me Tender" to give away to five lucky people
 who can tell on which character they McCloud
 played most often in the Rocky Jack Show.
 The singles will go to the five best
 entries.
 Entries, marked "The Roadrunner 'I Might
 Be A Punk (But I Love You Baby)' Free Single
 Competition" should be addressed to 14 Dorcas
 St., Brisbane and the winners will be announced
 in the next issue of Headrunner.
 Competition closes 1st April 1978.

Rocturnal

WOODHALL'S RADIO UNPLUGGED

"Finally he got fired from the Radio. He picked some paper around it. He struck a match in the papers. He sat there watching it. I had never seen anyone get fired in a radio before. As the radio quietly burned away, the flames began to affect the stage that we were listening to. I realized that was he. I on the Top 40 suddenly dropped to no. 13 inside of itself."



Photo by John G. Smith

a song that was no. 8 became no. 37 in the middle of a show about leaving somebody. They landed in popularity like broken birds. Then it was too late for all of them."

Such was Richard Thompson's fictional description of a radio station from his short piece, "Radio Radio Live, Now." In Australia there's been another radio burning hot this time. The listeners have been burnt too. The ABC in its infinite wisdom, and upper class good taste declined to remove from the program 17 minutes that demonstrate solidarity of radio listening to be made - rock 'n' roll.

By the time you read this Rocturnal, David Woodhall's 17 radio show as he were and in the place will no doubt be more discussed world. Yet to suggest we've got something against classical music - but 24 fucking hours a day!!!!

When P.M. first began classical was programmed in the timeslot of 10:30 on Saturday night until 3:30 on Sunday morning. Hence the name - Rocturnal rock because the format - very good. This time also some short snippets expected piece from rock, funk and jazz composers that they be given regular time from 3:30 to 12 midnigh each night. This was both an extremely available time and allowed for the development of longer, more regular auditions as people would expect one of these three musical forms to be available each night at the same time. But no - that was much too logical. And too much time for the office that's you know people want Bachman, Rush and Stravinsky, not at that time of night to see if the 1980s were working and if the second decade will with the furniture.

The next step was the second decision to use dramatic complexity. As a response, if there is any hope of it being brought back, people who listen to the program or simply feel that there should be a variety on the P.M. station (the only one available to South East listeners) should phone, write or call at the ABC and perhaps some disapproval of the classical music was - and make it known. There is also a petition protesting against the ruling being circulated by Andrew Matthews.

Rocturnal On Teesee

Even though the Rocturnal Radio show is no more, the ABC is going ahead with the planned 13 week television series. The Rocturnal TV show began on February 28th at 10:40 in all states except Victoria where it has to wait 2 months while they argue time to time in the press room.

If you were at Sports or somewhere else for the first program of the 13 week series of 40 minute programs you missed a rather excellent program beginning with Richard Thompson's shortlisted band who recorded Lindsey Figer and featuring former Melbourne Twenty members drummer Greg Macdonald and violinist Claire Fraser. There was an excellent series of paintings by British cartoonist Humphreys. There provided classical for Harold Howard's "a more is. Good stuff although I suspect it may have missed a little edge. And on these archaic black and white things, taking themselves they showed the third ship of Sandy Norman taking Short Temple - with the letters of Norman giving that wilderness guests to people in the media business like the Mallot.

The Sullivan Brothers played one song - why they didn't use an English film clip instead makes no - the only difference is that the English don't look as stupid - they're not posturing any and not country rock musicians - at all level they're closer than the Sullivan. Dutch Tilman was his usual competent self - he should be black and 60 second someone sent to me. In return spent an excellent first show with the anti criticism being the second, and to the program - a little too lacking effort was Clap-

ton's last song, but nevertheless an inspiring first effort considering the critical that's been kicked up as rock music television in Australia during past years.

David Woodhall is happy and all the programs are produced by Henry Fookes who was formerly producer of the rock radio station 3MID 3M. The whole idea with Rocturnal is to give some exposure to Australian bands who have had little or no television publicity and are, in the words of David and Henry, deserving of a little. So far they've filmed Radio Hiders, Kevin Gough, Elliott, Jo Jo Pop, Billy T, Phil Manning, Stephen, Sideshow, Steve Rock, Steve Archer, Stephen Paul, Peter Hargley, Gene Brown, and Ricky Finn. Also included in each program will be one overseas artist. These planned include Neil Young, the Newbrians, and Eddie Miller.

To gain some critical credit for future programs a 10 minute concert was organized early in February at which 300 international individuals walked, gave in the studio as a steady hard liner, the Sullivan Brothers, Gene Brown, and as inspired set from Jo Jo Pop, without doubt the best performance I've seen them give anywhere. The whole band really firing after a show at the Marysville center in the night and "Yesss" by about 10 four days" as Jon Goodall said.

It was a bit, in 1980, a few and try to keep away from the one called Thursday night. There's also a few of the Rocturnal show. I'd suggest they're the best idea.

[continued on page 22]

young modern

For a band that has been together for only four months Young Modern have received a lot of media attention—first in *Roll*, John, the *Adventurer* and Adelaide Mail's *On* 241.

I caught up with singer John Swain, guitarist Vic Tates and drummer Mark Sander at John's North Adelaide flat the night after they played the Merryville as support to Hum Jungle (my second viewing of the band.) Why all the fuss? I asked John.

"We've got a lot of local friends," he laughed. "But no, I think the fuss is we're a rock'n'roll band and there aren't any other rock'n'roll bands in Adelaide."

Now there are some people who would perhaps dispute that but there is no denying that the Young Modern brand of music is unique, catchy, lively—possibly danceable and the most refreshing music to be heard around Adelaide since, well, The Twilight Zone of you too young to remember the Twilight, and Super-80s of you Young Modern Fall into that category, and your older brothers and sisters.

Young Modern came together last year when John Swain left Melbourne and his band "Spurs Change," and returned to Adelaide. (The rest of Spurs Change reformed recently in Perthshire.) John said he left Spurs Change after disputes within the band's studio to being somewhat of

an apologist and returned to Adelaide to get something new together because in his own words, "There's less pressure here, a band has time to develop."

John had a friend whose brother played in a high school band called Sussanthen the were looking for a singer and so they say in the studio, the rest is history.

Apart from three songs the Young Modern repertoire is completely original. The three cover-versions are an obscure Kansas number, "The Singer Met The Song," John Mayall's "On Top of the World" and a composition usually known as Andrew Richards, known, Nick James, guitar and Vic all write the music for the original songs while John takes care of the lyrics.

All the mid-sixties influences that I detected in the music turned out to be from bands that Vic and Mark (18 and 17 respectively) had never heard (The Who, Underground, Kinks, Flamingo Groove) although John put out lyrics using his knowledge. Vic told us that his musical inspiration came from the period when rock supposedly died, 1955 to 1962; the era of beatnik pop, and Bill Henderson and Phil Spector's Wall of Sound.

Were you trying for a similar sound then?

"No," answered John, "that's just the way we play. None of us are brilliant musicians."

Tell us about your song

"Name Is a Birdman."

"The song nothing to do with

Radio Birdman," said Mark.

Could it be, in that it was originally inspired by our first ever gig which was supporting Radio Birdman at the Valley Town Hall," added John, "which was really phased off with the fact that they got a really great reception and we didn't. So we came up with this story, 'Name Is a Birdman.' I heard it on the radio 'Birdman.' I didn't want a song about them as I changed it to be a song about a guy who wanted to fly."

"I think people in the audience think it's about Radio Birdman," commented Mark.

"I'd feel like about the Adelaideans are of Mowood Heights who know his father's love of flying."

The introduction the song "New Wave" on a surf song to sing. Are you taking a poke at the new wave?

"It's an affectionate parody" answered John. "There's a lot of good stuff come out of the new wave — a lot of really bad stuff too. Some people are calling it a new wave band, which I don't mind because it's the thing of the moment. We are still going to be playing the same thing whether it's called new wave or not."

Young Modern usually finish their set with an old Spurs Change single called "The Big Beat." John played on the new wave recorded by Spurs Change last year. Virtually the only resemblance is in the lyrics. Young Modern have taken on the tempo changes and the electronic musical ambience and replaced them with straightforward rhythm and a fast tapping bass that is the perfect backdrop for John's lightning voice.

I could go on because all the songs are good, Automania, My Favorite Drug, Bad Dream On (I don't know how I feel/When you come around/You get that red dress on — sounding like The Velvet on the music video, push and shove) and the band's latest single, "I Can Be Satisfied," a love song perhaps out of last year. It's the only slow song the band do and is much the same way as Elton John's "Ain't No Love In the Street of Love." It's a seductive counterpoint to the rest of their set.

And what of the future?

The band have plans to make some demo tapes soon and with them on a basis, try to get a single out. They are playing about once a week at the moment usually supporting interstate acts at the Merryville and there is a possibility of them getting a residency at a hotel in Elizabeth. The early days yet but with John's unmatched stage charisma and his appearance in the music business the group have a great chance of negotiating the early headliner round by up and coming Adelaide bands. If there is to be a resurgence in Adelaide rock then my money is on Young Modern to be right there in the front line. See them while you can — Adelaide might not be able to hang on to them.

David Patterson.

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COMMENTS

for OTHER readers,

DAVE ROBERT HANLEY is
Phone 249 3626

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"Ricky Nelson and



Photo by Steve Haskins

I liked the idea of doing a number where you sat at the audience and dropped your duds....

I usually do "Live With a V" in my cabaret act. Cabaret act, sounds great doesn't it?

Our performance was beginning to wrap a bit then. We had been told to be at the Hotel Australia at 9:30 p.m. for an interview with Gary McDonald, alias Norman Gunston, but the audience representative was saying that Gary was still in Melbourne with Kelly Holcomb, the producer and that yes, he was here, he had just finished rehearsing with his band but he, they didn't know his room number and the cleaning ladies knew the number but they weren't talking.

The guys from S&A and the boys didn't even see me mentioned as they lounged around the foyer "as I said, what the hell, we'll wait here with them. And as we were getting into tales of prime time dance pop stars I will now take Van Morrison, there's a temporary mental guy for you..." He strode Gary McDonald carrying a huge sandwich and a carving of orange juice.

"Oh, hi," he said, a 11414 replaced by the seven pairs of eyes focused on him. "Ah yes, the interview. Well where shall we do that? Hotel Hy room?"

"How about your room," said the man from S&A.

"Right then," and we all piled into the lift and up to the 14th floor.

The room was the same as a million other hotel rooms except for the magnificence of the view "Marvellous wallpaper isn't it?" said Gary. "Yes, we all agreed. The man from S&A was filed off the mark after we all settled down, Gary on the bed, the guys from the boys standing around looking around and me all sitting on the floor.

"I wonder if you could do a few spots for the show tomorrow night (the S&A Bands To The World Concert)."

"Yeah, sure."

"Well what can I tell you about LEO Turner's John Thomas, Ben Woods and his Baker Orchestra, LEO, Chetank, Dick Clapton?"

"Dick Clapton?" I laughed.

"Can you do something with that?"

Gary passed for a moment, recalled his thoughts and I kept presenting Norman Gunston looking out of the radio at you.

"Ricky Nelson and the Commodores. Hi everyone, this is Norman Gunston reminding you that tomorrow night I'm going to be at the Australia's Music in the World concert (shows how powerful the PA is, who - I've

the fandooley..."

got some friends in Sweden who are gonna be listening to it. I don't want to drop any names but I bet you can guess who they are! Yeah, it's going to be a really far out concert. I'm going to be performing and Keanu and the other producers - that's one of the producers in some Latin - and also Cheech, a Canadian singing duo from Melbourne - a couple of young ladies with big things in front of them I predict, and also Liss, Little River Band. Sounds pretty good and Thelma at the door. Sorry though, only 15,000 left!"

"Yeah great, do you think you could do another one without the 15,000 left though?"

"Angus Young from AC/DC."

"Yeah, Punk never really took off here, thank goodness. It's only the teenagers that have picked it up. A lot of parents like punk rock. Their sons or like that aggressive, macho attitude. I don't like punk rock." "What are your tastes in music?"

"I've got really old tastes. I like Steady Dan, though I would say I still like R&B. I don't like Punk much (a slight bludge of sadness in his voice) I must be getting old. I listen to Weather Report, a bit of Chuck Berry, Michael Franks. I like that really loud rock sound."

"Is the pop from the States packed up and sent to leave, Gary?"

"Why? Too many people getting upset?"

"Yeah, I used to say to my school cat, are there any State Fairs in the audience? Pretty upsetting isn't it? See looking at there's a hypocrite after death. That really, what I think had? I dropped that because it was a bit heavy. I don't have any idea in you see, I just used to sing the song after that. Then at one club someone called out, 'So, give it a rest mate.' and I thought, yeah I think I will."

"How did you feel when it was dead?"

"Well I was never an Elvis fan. What upset me was thinking about the sort of life he'd had. Poor bastard, dying at 42 and being found naked in the bathroom hanging over the toilet."

"What songs do you do on stage these days?"

"A lot of new wave songs like 'Dollah' [laughter] it's about a guy who couldn't get a job. That's why he was walking past his house. 'Dollah in the house' - you know, that single sold 25,000 copies and I didn't get a penny. The company went bankrupt, anyway, what about 'Sharkie' or 'Honey', 'Delicious Rock', 'Good To Be Clean', 'Rin', and then 'Punk'. 'Punk' would really sell here, because it's up in the western states. I only do seven songs usually. I usually do 'Like with a V' in my earliest set, 'Delicious rock', second set doesn't hit me, in my third set I do 'V' and then I do a lot of stand up jokes. I can't do too much comedy in a concert situation. People aren't in the right frame of mind for it."



"Without the 15,000 left?"

OK, I guess I hit Punk's dealer. They didn't and opened out performers..."

I was amazed. Further, I would have been if I hadn't been laughing so hard. Gary proceeded to read off four radio spots in a row, each one funnier than the last. The one from 354 went on my tape.

Then it was the turn of the press.

"Why did you leave the ABC?"

Mainly because they were trying to run my career, said Gary. They were trying to tell me that I couldn't do any side.

Gary went on to talk about his new contract with Channel 7 which is for four years. He said Channel 7 is really over the wall in Australia. The first of the shows will be on your screen some time in early April. The second is basically going to be the same as the old Channel seven, with a mixture of interview and comedy. There is going to be a 'Time To Get a Job' sketch and a spoof on the last few years called the 'Beasties'. There about press were unable to get work on today's show.

What got you interested in punk rock? asked the man from the Press.

"Well I was reading a lot about it and it sounded pretty boring. I liked the idea of being a doctor where you speak at the audience and dropped your socks. Then, what that guy..."

aggressive concern about his career which he had dropped at radio school. He and Steve, and later got photographers. Looking to some fancy camera film, spotted with references to split large videoframes, central weighted spot meters, 1/4 lenses and other mysterious terms.

I show Gary a copy of Street Fever the punk magazine Stuart and I brought last year.

"Do my god, a punk magazine how many of you are copy?"

Gary flicked through the mag with interest. One is 'Wreckless Eric' he says.

"I saw him in England last year." I say. "He reminded me of a cross between Norman and Johnny Rotten."

"Dead singer is he?"

"Yeah, very sorry to hear."

"ANY (sings) here? I saw your album's appeal to me at all to theory I think it's fine. I just don't like the sound of it."

"Is the 'I Might Be a Punk, but I Love You Baby' single was just a word up?"

"Yeah."

"Where is the backing band?"

"It sounds like Ross Wilson was there."

"Yeah you can hear him. He was saying to Ross Hannaford - 'King leader you can hear my voice on the wall, Ross Hannaford played guitar on 'Love Me Tender'."

"That's a great song."

"I had to drop it from my set."

"A lot of new wave songs like 'Dollah' [laughter] it's about a guy who couldn't get a job. That's why he was walking past his house. 'Dollah in the house' - you know, that single sold 25,000 copies and I didn't get a penny. The company went bankrupt, anyway, what about 'Sharkie' or 'Honey', 'Delicious Rock', 'Good To Be Clean', 'Rin', and then 'Punk'. 'Punk' would really sell here, because it's up in the western states. I only do seven songs usually. I usually do 'Like with a V' in my earliest set, 'Delicious rock', second set doesn't hit me, in my third set I do 'V' and then I do a lot of stand up jokes. I can't do too much comedy in a concert situation. People aren't in the right frame of mind for it."

As that junction we had to leave it as Gary had an appointment at Channel 7. He'll be back with the next issue for next of the day. Gary McDonald may not be Australia's first punk rock singer, but he is the best and funniest entertainer operating in Australia today. Ask anyone who went to the 1000 Miles To The World concert at Memorial Drive. Somebody ought to bring Gary McDonald back from wherever he's hanging out these days and set up a 'Fests Of The Champions' T.V. Special featuring Australia's top great entertainers, Norman Macdonald and Ross Hannaford. That would be something to see! See you listening Channel 7?"

David Robertson, Stuart Scaps and Alan Clark.

Mickey Finn

Mickey Finn have been attracting increasingly large audiences to their Thursday night parties at the Royal Hotel, all the band members have been playing around outside longer than they were in rehearsal - with varying amounts of success.

The band line up is Stuart Horn (guitar) Jeff Bettsman (drums) Bill McManus (bass) and the legendary "Pete" on harmonica and vocals. Stuart played in postwar outside bands Headband and Fraternity, Jeff went with Headband and "Pete" with both.

Mainly the band combine fusion country rock, with a little classic R&B/Funk from Pete, topped off with "Pete's" vocals and stage movements lead to themselves in Captain Beefheart comparisons as he growls, screams, struggles and falls about on stage uttering more sounds than words.

Headmaster decided to film out more about Mickey Finn.....

M.F. How long has Mickey Finn been an act?

U. Well, since December last. How long were you together before that?

U. We were together for at least 18 months before that. But for the first 6 months or a year it was more of loose writing songs, working around and being a band. I was a reluctant singer. We

were looking for a singer but we couldn't find one, so because of education and that's how I got the job.

M.F. Is it all original?

U. But we wrote 'em all.

M.F. Do you do most of the song-writing?

U. Stuart starts off with the guitar ideas and I add so-called words and melodies to that. Then we get down to writing and I put the lyrics into the top and Jeff plays them. But it's Stuart who

is born to sing - in our world, I suppose we just try and create a bit of energy and make it desirable. That's pretty important if you're doing the kind of gigs we are doing.

M.F. Come to writing, at the time especially.

U. Well, that's been increased. This.... I'de really like to play the live to 400 people.

I have played under various conditions. If you get the thing, it everybody is a surprise then it gets you played through the crowd. If you get 400 people you quite pick each person up individually. If you get a mob it is easy to speak them off.

M.F. What about the possibility of getting a record out?

U. Just that Atlantic have said come up to Sydney and spend some time in the studio and we'll see what we can do.

Once we have a product perhaps we can work out a contract if everybody is happy - which is brilliant! We couldn't ask for any more.

M.F. Any intention of working overseas or are you just going up to record?

U. Well, we'd like to play all around the world - don't get me wrong but we'd like to get an A.P. done and get straight before we go - then

[Continued on page 22]



come up with the stuff. The ideas and that's how it starts off.

M.F. How would you describe the band. The name is a getting an older audience at the time that's the type of music they remember from the early seventies?

U. I don't know. I find it a



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DYLAN

no more heroes?

"No more heroes" was the headline on their last single— "Good Again" (T-101), a title, with a twist, is the second of two on the more than 50 minutes of the tape, the last "new" music. Called "Last and I've been going to 20 years," the Bob Dylan of the new record, Thomas Pynchon who now does his concerts a year and a half from the Bay area, has been far from their presence in a limited single for 20 years since

Why the exception for Sybil? The man who revolutionized rock music in the studios in that legendary marriage between her and the Devil, poetry and eloquence, is known as a wild and daring, free-living, a man of innovation, a hell-bent man. Sybil too the same brandy was one 70's as even 80's (the 10 year olds who had their lives changed by 'Sybil' in the '80's) would be 30 years old probably married/substantiated with the mandatory two kids who will come along too.

The reasons for his attraction are hard to fathom, but let the men in night America who applied for tickets for Dylan's 1978 tour, a majority of whom are men, tell you the reasons are as simple - and a little bit, but a little bit - as the reasons for his popularity - his music. It's the first sight of the music.

Throughout all the years he's been a rockstar Dylan has managed to keep a sense of mystery — an aura of enigmatic surroundings, his movements, his material, and most significantly of all his person and personality. What does he look like? Why is he so interesting? In his really early years? I just want to see him take on the stage. On stage, everything

BEACH BOYS — s

Just Barrett probably wasn't born when I heard my first Beach Boys song on Adelaide Radio, a friend of mine says that he was sitting on a beach in Newcastle, 100 km inland, when he heard his first, and wondered what they meant by "surf". Another friend says he was living in a shabby grey industrial city in northern England when he heard his first and wondered what they meant by surfing. Yet another recalled the radio still thinking it was an ad, for vacuum cleaners. All of which goes to show that traveling back the miles of your very own Beach Boys experiences can be an ecologically pretty far and expensive. 1959, and where were you?

Just before I begin by reminding this article that I'm writing - i.e., the sociological and almost aspects of the music of this belting-singing quintet, I'd just like to point out to David and Stuart that I do want a copy of "20 Golden Greats" for writing this because you see, all you dearest patrons of the true rock journalism genre - I love your music, and always have. I know about the blues and "Straight Rock" even before I've played an instrument. And I had a copy of the "Surfer's High" for the time in lower high school. I want to show, "I Love Her the way..."

Or-otherwise it seems faint"

I actually had Beach Boys singles as well because, you see, I went to a college - albeit a Catholic one - and then qualified for a place in the middle class - about the lower part. So it's not surprising that their music appealed to me, being middle class kids. When the Stones were still splitting and the Beatles had't been fitted out in their Jack-White, the Beach Boys were already the dominant music force of kids my parent could wait. Oh sure, as they down Buddy's T-shirt at 95 on the day of midnight, and they disappeared all summer from their own beach to go on a surfing safari all about the Nation (well probably in the next beach I miss down the coast and used to ring the and Pop every afternoon as they finished work at the gas station as it they could take Pelly to the drive-in to see them with the Wind and Metal without a

cream reason in the Midwest to find... But really, you couldn't hope to meet a older bunch of kids anywhere in Martin County. They were true to their school, they kept clean by surfing every day, the girls told their parents the Beach parties were fun and the boys told their parents the beach parties were fun, and they believed in the dream. And why shouldn't they? JFC was still alive, he'd played the Cuban and Beatles hadn't he? The price of beer was at Disneyland was as stable as the price of gas, the long summer evenings seemed to stay daylight forever, and as Martha Marston used to tell his band. Then the real was released and the system delivered at the gods. Which it doesn't say more.

So just as a well-balanced note, the Beach Boys music is pretty with-it stuff. And if you were a blond, blue-eyed, tanned, surfing, middle-class Australian in the sixties then you'd have what I mean when I say they were like me, they were talking to us, they knew what we're like. Five was and how it felt to get dumped and the feeling of a great 20 cups the windows down and the smell of bumper cars? Is as you make the strip check? (I don't say, I usually say how early had on 4:30 and I didn't get in drive 11 till 1969, which was a bit small and a bit late but



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savage old wave!



Nevertheless I noticed the hit went over in their early stuff!

Their first record, "Charlie", got to number ten in L.A., and after that it was all about places like the Bay. The white middle class youth of the world loved them even if the others didn't have the faintest idea what they were singing about, and even for them the harmonies were nice.

But there's also a direct export to the Beach Boys. They were sun worshippers and so all these sun worship has been popular everywhere but England for a long time. And even in England as we're told about Stonehenge the sun used to be stronger than it is today. In Egypt, of course, sun worship was the big thing for a lot of centuries before. It's not a silly notion that the Chinese people were actually held in slavery in Egypt for a very specific purpose. Recent archaeological finds in the Nile delta have now been considered as polystyrene black beads, and with the help of modern stone processors, scientists have reconstructed some of the details of this ancient sun-worshipping country.

They are called the Chinese People were lined up along one bank of the Nile and instructed to kick with their kickbeards, then creating vast waves that would sweep the river, and on all these the really great waves that Moses and Jehovah finally made for them in the Red Sea.

American middle class people the West Coast who were to become the hippies, were the inheritors of this tradition of sun and surf worship, and in the mid 1960s they all lived for this sun.

I actually had some publicity material about the Beach Boys that David gave me. It was from C.B.S. and used Billie and Paula's Publicity Agency, and told me all about the album cover and their relative and friend who managed the group. It also included that the Captain and Paulie and Tim Campbell were in the band at different stages!

But unfortunately I left the handwritten copy of the writing machine, and so now I have lost them the other day when we washed our clothes. So I can't really tell you anything about the Beach Boys. Larry Rabinowitz.

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Tek



The interview is a conversation with Tahir Idris, the director of Sudan Radio, in a hotel in Cairo, who talked with Al-Jazeera and who also talked with Sudan Radio. Idris talked about the role of radio in Sudan and the role of the press in Sudan.

As after the Sudan Radio can be seen in the Sudan Radio - the last time Idris played in Sudan, before going away.

If you start wondering why there are so many questions about Sudanese and their radio,

then I'd better make it clear right now that I believe that audiences are needed in Sudan, even only to make in Sudan's roll and music in something to be listened to, not talked about.

Talks

David: You've gotta ask the questions - come on.

Q. M. Tell me what audience you like, what people you get in Sydney and how they compare with here.

A. In Sydney it's turned into a crowd. A lot of people go there not for the music but because the figure is like 'aa.

Q. Why?

A. Because they're not putting anything into it. They are just energy generation.

Johnny: After an evening they pull out banners and their feelings pull out a little.

Q. How do you feel about requests?

A. We never do them. The sets are carefully programmed and we can't accommodate requests.

Tom: Audiences in like most are the ones who come to have fun.

Q. The people who dance and get right into it?

A. Yeah - the ones that have fun in general they like to have fun and not just show up as part of a crowd.

Q. How do you tell them apart?

A. You can tell. We like hostile audiences too.

Q. Because they make you work harder?

A. They make you work harder, they make you attend yourself - they make you do things you wouldn't do otherwise. It also helps band spirit to have some idea.

Q. How?

A. Well it brings the band together. If everyone loves the band all the time it's bad for the band.

Q. What about the people who say you are fascists - because of your song 'New Wave'?

A. I don't understand what has come... The lyrics of that song had nothing about fascists in them. We're not into any kind of socialism, National or otherwise.

Q. And the 'ray rap' chant?

A. What's that got to do with fascism?

Q. I don't know. But some people seem to think that when the kids go 'ray rap' and raise their arms that's fascist.

A. But they usually raise arms and fists - that's a communist salute.

J. It just goes with the 'ray rap' - it's something that is in.

Q. It makes them feel like they are part of it if they can participate by screaming and jump-

ing around and raising their arms and shouting 'ray rap'. Ray Rap has got nothing to do with fascism - it came out of a B. Greek comic. And it's that in itself - it makes them feel like a big tribe.

Q. Maybe that's what people object to? That sort of... 'mass entertainment'. Like sports turning into music.

A. Yeah. I think some people get scared by it but like... Nothing had been done out of it. The only thing that's come out of it is some people calling us fascist.

Q. Do you get that sort of reaction anywhere?

A. One time a girl tore down our flag and ripped it up... as a sign.

Q. Why?

A. Well... because she thought it was fascist and she wanted maliciously against it. And Sydney said we were Nazis in a newspaper in Melbourne. Where she's a 'rock' fan - it had quite some sense of our bands and some of us have even been Nazis - or communists.

Q. Just for the record, are you democrats - are you less democratic?

A. We're not into politics much at all. As a band, I could tell you about my politics personally but it wouldn't be relevant.

Q. No, it wouldn't.

Q. The band is not a political unit.

Q. Have your audiences changed much since you used to play the Oxford Club (in Sydney)?

A. Only in that there are more people coming, because now it's a scene and it's become fashionable to like us.

Q. Is that kind of audience?

A. I can't tell yet. I think. Last night (at the Valley View Hall) it seemed pretty good. People seemed there to have fun - no more. They seemed to be disinterested in that they responded more at the appropriate times. Like if we played a song particularly well we got more response, which doesn't always apply.

Q. What about the punk followers you've attracted here?

Q. What?

A. The kids who've been coming along wearing New Wave badges and stuff like that.

J. They dress up like that one they see the Pistols and the band is supposed to be on T.V. That's why they do it - they

think it's cool.

Q. Is that's trendy too.

Q. Yeah.

A. They wouldn't dress like that if they didn't see it in a magazine - that.

Q. It's just a fashion.

Q. You don't like it?

A. It's not to do with the music - not our music anyway. But if they want to do it, then it's up to them. I don't object to it but... there's no real reason for us to be identified with the people other than the fact that we play rock.

I thought about it once, and I realized that 'punk' started off as a term used by journalists as in describing garage bands of the mid-sixties who had one hit then disappeared. That's what punk rock was... and then, a couple of years ago it came to be associated with new young bands who played fast, energetic music with a lot of excitement but without necessarily having technical proficiency and from there it became a fashion.

Now there's ripped up T-shirts - as seen in Paris for about 1968. People in the upper echelons of society in Manhattan have punk parties where they show New Wave bands and pass out safety pins, razor blades and chains at the door as guests come in. That's all it is now - a fashion.

Q. Do you think you're going to get fucked up by that?

A. No, we've not been identified with anything.

Q. But you are identified with the punk/new wave movement in some people's eyes.

A. Yeah, but we'll keep doing things - you can't be not guided by them, we're guided by our own internal guidance system and we'll naturally diverge again. Punk'll get more and more overdone and people'll get more and more sick of it, but hopefully they won't get sick of us because we'll always be on the path that we're on. Our decision - it wasn't based on the latest punk happenings. When that goes down it doesn't mean it takes us with it.

Q. You might lose some of your audience.

A. Only the ones we want to lose anyway. In fact sometimes it makes you want to do revolutionary things in order to speed up the process - to do things which these people wouldn't like.

(continued on page 22)

Following Number: FF
[Fiftyseven]

This album is an example of just how varied the music being labelled 'new wave' is. I mean putting this in the same category as the Sex Pistols is the same as putting Neil Young in the same category as David Byrne.

Basically this record is as fresh and innovative as the first New Music album. There is that sense of freedom, of space on the top of your off an eclectic language and tempo changes. The last characteristic of the music is its effect on the singing and lyrics of David Byrne who walks the thin line between edginess and control.

Love or confusion is the theme running through a lot of the songs especially on 'Tearing the Heartline' -

"Outside, outside, I told you what to say/
Confuse, confuse, describe what I found/
and on the opening track, 'The One, Love Comes to Town' -

"Get Pilot gone out of control/While Captain ran around/Watchmaker made a bad investment/when love has come to town."

The confusion becomes

as too much to handle on 'Psycho Killer' -

"I don't seem to be on up to the facts/I'm tense and nervous and I can't relax/I can't sleep 'cause my head's

on fire/You're such a bitch I'm a real live wire."

This album is the work of a man whose rage and frustration is bottled behind the bars and restraints of a comfortable upbringing and a college education. On 'Don't worry about the Government' he is trying to convince himself of the worth of society's institutions, and when he says, "You're sorry about me" you feel his uncertainty, his anger.

The New York location is there as every touch is controlled, directed to at never tamed. This is an addictive album.

Even if it sounds odd the first time you hear it I guarantee that after a few plays it will get inside your head and it won't leave you alone. You have been warned.

Claver Trevor.

Standsie Plastic Letters
(Chrysalis)

Plastic Letters is the

product of a talented Standie. Gene is the then production and instructional performance that lighted the first album. Instead there's a powerful album, strong, varied and carefully produced with a sound much closer to the feel of Standie in the flesh. It's not possible to see why Richard Christy has such a reputation as a producer and is in such demand by New York 'punk' bands.

The sound on Plastic Letters therefore and more on the hard dance and did at their outside concert. The highlights from the advertisement and Gene that caused the plastic concert went back back that day outside of outside their complimentary tickets and stored home to watch home 34, OK, as the Apollo Stadium is a really great for a concert, especially half full but Standie turned on a great rock 'n' roll show, playing all tracks from the album.

The material and style is similar to the first album but all the ingredients have much more prominence. Chris looks better and some great solos and James Destré who apparently plays

Grand Piano, further down, Playman synthesizer and strings, Richard Synthesizer and stage lighting people in fantastic, really filling and the sound and overall a wild, swirling background for Mr. Henry's distinctive vocals. I don't want to say too much about this album. It's just great. A million times better than what wasn't such a bad first effort.

In the space between the two Standie has entered next more than a typed Bridget Bardot with a rock hard affair to a complete rock 'n' roll band with a solid, strong, and most of all, uplifting sound. And what about the cover???

All Dudes.

[see Gary's New Music and Plastic] (SILVER)

This has to be one of the all time kindest and brightest records. Although it has London dropping from every group, by writing from his current personal experience Gary has managed to create a set of individual characters [Millitary Nickle]. Claver Trevor, Plastic Letters (Chrysalis) who already something of the

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Plastic Letters

universal. If you listen hard enough there is something of you in all his songs.

And what an amazing variety of topics he tackled! Apart from the character studies there is a Paping Paping in "Sweet Gene Vincent", a waxy optimism in "Get Up and Make Love", "You come inside/in a happy evening mood," a deeply moving and quietly respectful song about his father,

"My old man was fairly 'nasty'/'I wanted too many girls/like to see him in Victoria/'I can hide in his disguise," and most surprisingly the hymn to the Holy Trinity of the modern world, "Sex and Drugs and Rock'n'Roll" (in all its brash and bawdy need!).

This is a phenomenal -y original record. It leaves an emotion untouched. From the earthy humor of Billie Holiday singing his usual cynicism to the raging anger of "So-called Man" to the tenderness of "Make Up..." and "My old man" to the street gang defiance of "Blackboard" - this would you like one of those puffing and blowing in your mouth? Or playing in your ear-

ring post." Barry's humanity never fails. He never becomes bitter and there is never a dull moment. Give this and a class lecture. The experience will be rewarding.

Donald Robertson.

Richard Hall and the Voidoids: Black Consciousness (Photogram)

Love comes in spurts. Oh it hurts. Richard Hall comes in spurts on this first released album in Australia. This band made barely certified success with their first "New glimmers" - strong Velveteen influence. "Metropolis" is classic. The control is there but the wind up possible to keep in Hall's voice and in the fractured guitar. This is a New York record. "Down at the Dock and Well Club", where two rascals off the walls and the crowd are getting excited and the boys are looking lamely at the girls.

Black Consciousness has rightly been called the anthem of the new voice in the same way that "My Generation" was the anthem of the whole in England in the mid-sixties. By Black Hall

Don't mean stopped but you define it or don't define it/ or what you like with it/ like yours. "The gig" is about a guy's scheme to raise a child by himself without the interference of the outside world. The theme of alienated consciousness has inspired over 100 "Another World" (I could live with you in another world

/Not this one/ and if you were living in New York wouldn't you want to live in another world. Come to think of it, if you live live somewhere it'd still be a great idea. I'm about enough of your life and how much of that have any of us got?

Featuring Nick Robinson

Nick Lowe: Jesus of Cool (Radio Records - U.S. Import)

When I first heard this record, it was going three rooms away. The second time I was actually in the room but with only five minutes to write this review. Someone in Melbourne lounge called it the record of the decade (The I hope). Maybe another person will say. "This is the greatest record released since Elvis

Presley and Mystery Train on a Sun 35" (because I was born). Another person would be exaggerating - slightly - but someone would be closer to the mark.

Jesus of Cool (I don't know) is the first release on Radio Records the label that has grown out of Cliff Records. Last year Cliff left last year and took the seed with him. (S.E. The second Elvis album, "Mad as the fear" is expected to import shape soon). As last was Cliff's resident producer, with "My Aim is True", Graham Parker and the Rumour and the Dressed album and a whole host of brilliant singles in his credit, it would be fairly accurate to say that Cliff have been reentered into the departure.

It would be giving Graham and Jesus their due (at least) to compare them with Elvis like both he has the capability for oversteering the "his" single - classic, catchy and not so memorable.

Oh yes, the record, a few brief observations, hearing it mind that this is an excellent record. viewed brilliant album. [continued on page 23]

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 rest." — The man's
 friend, a woman, sug-
 gested that he should
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 "The woman,"

[illegible]

1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 26

Silly T., 28 Oct 1964
(C.S.S.)
Enclosed to Mother 11

This is a heavily edited paper, with a lot of space between sentences, by the rear dorsal process. These followers of mine and my faith have absolute been observing some of the characteristics of some real Illinois Carles volume. In fact, an issue like "I to Just And the" the paragraph appear to have clearly identified and common in these various three individualizing.

She often carries
along a sort of her
little 'baby' in her
arms, which is
the most curious thing

[illegible]

and these letters my
1940. Billy I have
successfully completed
and all these part a
masterpiece, love
and happiness

overheads on looking
in all this time was
today, I conclude up
reinforcing the general
map of this island and
about 700. For 2000
their heads together as
I could find the volume
of an afternoon copy -
black was all

Translated from the
original by David G. ...

Crosby and Samba Live
[2000 recording]

YAH, YAH, YAH, YAH
 another Cowboy, HEHE.
 Bush and Trump maintain
 or perpetuate of what
 ever you call it. Crazy
 and dumb together. But
 they are the same thing,
 capable of bad like this.
 The French President of
 today, Emmanuel Macron
 was. How long are they
 going to stay on the
 remains of the Union of
 Europe? I don't know.
 When I used to be a
 kid, Dad was, too.
 Crazy at least he was
 able of such much more
 in his years and was
 closer to my imagination,
 such like, I was
 when he was Italian.
 Goodbye - I love you.

Language Center, Seattle of
a Northern Univ. (1974)

Sammy Cohen's sixth album brings together four of the best present talents on the scene, Phil Spector, Bob Dylan, Allan Ginsberg and Cohen himself. Spector produced the album and it has his distinctive touch, but taken alone back-up

people on the Federal
'Don't Go Home With
Your Guns - On', and
supposedly disarms in
in there somewhere, still
not having realized
that to become a complete
gang member you have
to do a little more than
be in a group for the
one day now.

reaching the alien form through outer rock, minerals, and cosmic microwave, the space-like seeds. Specter's mind is indeed throughout. What he has to feel time is turned the alien into a real Specter alien - the emphasis is having been taken from Cohen's lyrics and voice and Cohen's presence became itself a vehicle for Specter's

production, Cohen's lyrical approach became changed, rather than as much a little more accessible than usual. Specter gets unwilling credit on some songs as Cohen's technician Cohen the sort of popular song writing. In fact the lyrics are some of the best Cohen has ever written and it's unfortunate that they are lost and blurred by the grandiose production.

Wayne Cohen sums up the rather disappointing effect of this album in the last pages of the 111th chapter.

"It's the great thing
 in over/that she would
 have yourselves/it would
 have an on/over/and
 on deeply and/or/and
 it's like our wish to
 the member to that other
 or else/it gives you
 for nothing/it you want
 I'll want to go then last
 or as some will remember,
 "It sounds like the
 voice singing of a
 arch," & a woman
 that looks a little
 cold and deeply
 -wound.

Table 1. *Continued*



SPORTS TIVOLI HOTEL 1st MARCH

First impressions were that, as usual was the best that we where everyone was. The place was quieter than a morgue on a clear night. Some Neil Young would allow us there and then..... SPORTS. Straight into a speedy rock 'n' roll number. They look real good and exciting. Steve Cummings threatening himself around like a decorated hero, and

looking tough and menacing. Ed Heise, replacement in purple shirt playing some really neat licks, etc. What I'm trying to say is that the whole band was hot and firing right from the start. They did in Trouble With The Girl (Gloria, Gaudin) In a Glimpse, also from the Celebration album, some Plastic Ono Beatles stuff, a couple of Graham Parker - great version of White Noise, etc. That's it. They finished with Gloria. A great night. A great band.

Stuart Clegg



SKYHOOKS TIVOLI HOTEL 21st FEB

Skyhooks blasted into The Tivoli last week and proved they were still a force to be reckoned with. The band looked happy on stage, with Greg Macintosh and Freddie Skerlock sharing the limelight with Skerlock and the whole band were going loose between songs.

The 'hooks previewed their new single, "Some as in, Some out", which

was to peak in March, plus a new material from their forthcoming album, "Early On". "Some as in, Some out" that sounded real gutsy. Skerlock reckoned that the album would be the shot in the arm that the derelict needs. He may well be right. In any case the crowd loved it and there was gasping in the aisles and bodies in the aisles as "Gloria", "G-ops", "Vain as the Virgin" and "Brown Sugar" tottered the Tivoli. (over)

Donald Robertson

TEN YEARS OF GOLD

RECORD AWARDS
THE RECORD AWARDS
1974

ELVIS COSTELLO

MY ADAM IS FREE



**RICHARD CLAPTON
BAND
MARRYATVILLE
HOTEL
17th FEB**

"The kids all retired when they reached Marnatville."
But that really ain't my idea of Marnatville."

A Deep Water
Richard Clapton is over 21. In fact I'd say he's been pushing the old fast blues for some years now. He is well-

known in the station area and members of family.

Despite Richard Clapton's age, there are some contradictions here...

In the past Clapton remained a part of the "thoughtful singer-song writer" ethos. The celebrated "Marnatville Blues" was a part of this, as were some first songs like "Strange Days in Chippendale" which still call for him to do these songs; they don't realize that he has moved past them. Clapton smiles and says "these songs, maybe this band doesn't know any of these songs."

The new songs, "Deep Water", "Down in the Rocky Country" and "Goodbye Tiger" especially, are the central piece of his live performance. They all look back into the past and they all look to Australia - back to the old, good times, when he plays these songs live he does so with

a vision that sometimes belies his love of Jackson Brown and the rest of the west-coast crew, and shows that a good deal of history has rubbed off from his recent trip to New York.

The point is here he is singing songs involved with the past and pin-pointing the Australia we know at the best of times, while his music is growing stronger, moving along with current influences, and making money today. There must be something in this nostalgic but it's more than just that.

In live performance Clapton is real dispo-

sed of the songs made in "Goodbye Tiger" - "the band don't seem to play 'round here no more" Good times live on I'm afraid, and the classic never's a surprising after all. These new songs of his and plenty of bands during the same thing Richard knows about. One band these kids can see is the Richard Clapton Band. Clapton professes that he's not to give a good

show, decorated-parilla style he comes about the stage with his Telecaster, or, microphone and amplifier. Once or twice he ends up in a heap on the floor, but mostly he makes it to the microphone to get out the required words. Mostly too, the audience dances. On this night we even had a few people trying to pass. That's right - Clapton's music is stronger and louder but it ain't new wave.

With Clapton on one side we have Gianni Melano on the other. For better or for worse the Oceanic performer. The new stage images are good and make to the crowd perfectly. Once repeated in a three-part style - "who's a goodie?" - Gianni knows it all.

Ray Dwyer, at the show end, calls them number one band in the country, just like he does with most other bands in Sydney. He believes they are good people fun and danceable. They're really just kids who didn't retire at 21.

Mark Barford



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and

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